



The incorporation of the discarded or found object within the context of Art is not just the aestheticisation of rubbish in a time of post-modern fragmentation. It is not enough to 'throw things together' as an attack on bourgeois representation, but to make significant arrangements that transcend the banality of the object and which makes visible the method of production and the context which impinges on an artwork. A shoe in an alleyway or an abandoned pram have stories to tell about human history, about a Glasgow past and forever present. The meaning we read into things and the essence we restore to the discarded is socially and politically based, just as in the present where we witness an artificial construction of daily life which is class based, whether we witness this in terms of crisis or confidence it is also a class-based perception. Meaning is never fully determined and this creative uncertainty is what gives rise to certain possibilities. Whilst the 'ambivalence' of the art object is what constitutes it's edge, this is used by the mainstream artworld to maintain the status quo, the careers made out of falsehood and furthermore diverts from the need for a widespread debate and practice of ART IN A SOCIAL CONTEXT. Certain issues must always be brought to bear upon the production of art: under what circumstances was the work made, where is it seen, how is it seen, who are the potential audience, what are the objectives of the project.

In a world where trash is the order of the day, we re-use and re-activate the discarded as a tool to greater understanding. Not of elevating rubbish into an artform, but potentially trashing corrupt and useless artforms as a strategy of intervention against the new management of life and its cohort of conservative philistines.

'No-Go Area', a temporary installation by Malcolm Dickson in Studio 34, WASPS, 22 King Street. Viewing on request.

**ICONOCLASM:**

"an assault on the cherished beliefs of others"

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